

# T&F Books Author Publishing Guidelines

## How to use these guidelines

The T&F Author Publishing Guidelines are designed around the publishing process. Please use the overview of the publishing process to help you identify what stage you are at in the process and navigate to the appropriate information and resources.

We appreciate there is a lot of information in these pages, but you don't need to read it all at once – simply drop in to the suitable stage to access everything you need to complete the tasks for that stage.

There are a few resources that we recommend you read first, regardless of where you are in the process:

[Overview of the book publishing process](#) (a useful reference for navigating the author guidelines, with to relevant resources and guides)

[Overview of our products, customers, and readers](#)

[Making your content more discoverable](#)

There are also four essential forms that accompany these guidelines. You will need to complete and return all three as part of your manuscript submission. Please familiarise yourself with these now and use them to help you keep on track throughout the publishing process:

[Submission checklist](#) (a list of essential components of the manuscript, helpful for planning and organizing as well as confirming completion at submission)

[Permissions declaration form](#)

[Artwork and third-party material permissions log](#)

[Notes for the Copyeditor](#)

Finally, subject-specific or specialist information, templates and examples are also available separately. Please check with your Editorial Assistant if you are unsure of the extent to which these are applicable for you.

Feel free to look to earlier or later guidelines as you see fit. We have included hyperlinks throughout these pages to help you navigate to related sections when appropriate.

## Overview of the book publishing process

Stage	Summary	Resources
Proposal	<ul style="list-style-type: none"> <li>• Read about our products, customers, readers, and publishing processes</li> <li>• Email the appropriate Commissioning Editor if you are not already in contact</li> <li>• Write your proposal according to their requirements (you may be given a form)</li> <li>• Following positive internal assessment and peer review, you will be offered a contract</li> </ul>	<ul style="list-style-type: none"> <li>- <a href="#">Overview of our products, customers, and readers</a></li> <li>- <a href="#">List of Editorial contacts</a></li> <li>- <a href="#">Proposal guidelines</a></li> <li>- <a href="#">Making your book more discoverable</a></li> </ul>
Contract	<ul style="list-style-type: none"> <li>• Key parts of the contract include length, royalties, copyright, and the delivery date</li> <li>• After confirming the terms offered, you will be issued the contract for signature via DocuSign</li> </ul>	<ul style="list-style-type: none"> <li>- <a href="#">Contract guide</a></li> </ul>
Manuscript preparation	<ul style="list-style-type: none"> <li>• Writing, referencing, and compiling any necessary third-party and/or illustrative material (along with suitable permission to use it)</li> <li>• Keep in regular contact with your Editorial team</li> <li>• For Edited collections, coordinate with contributors on their schedule, progress, and content</li> <li>• May include further peer review or work with a Development Editor</li> </ul>	<ul style="list-style-type: none"> <li>- <a href="#">Manuscript preparation guide</a></li> <li>- <a href="#">Submission checklist</a></li> <li>- <a href="#">Permissions declaration form</a></li> <li>- <a href="#">Artwork and third-party material permissions log</a></li> <li>- <a href="#">Notes for the Copyeditor</a></li> </ul>
Manuscript submission	<ul style="list-style-type: none"> <li>• Submit your final manuscript, Submission checklist, Permissions declaration form, and Notes for the Copyeditor</li> <li>• Work with Editorial Assistant on any queries and ensure your material is ready for production</li> </ul>	<ul style="list-style-type: none"> <li>- <a href="#">Manuscript submission guide</a></li> <li>- <a href="#">Submission checklist</a></li> <li>- <a href="#">Permissions declaration form</a></li> <li>- <a href="#">Artwork and third-party material permissions log</a></li> <li>- <a href="#">Notes for the Copyeditor</a></li> </ul>
Production	<ul style="list-style-type: none"> <li>• Work with your assigned Production Editor and team as your book is produced, including copyediting, typesetting, proofreading, and indexing</li> <li>• Begin promoting your book to your network in the run-up to publication date</li> </ul>	<ul style="list-style-type: none"> <li>- <a href="#">Production guidelines</a></li> <li>- <a href="#">Promoting your book</a></li> </ul>
Publication	<ul style="list-style-type: none"> <li>• Promote your book to your network with support from our global sales and marketing teams</li> <li>• Keep us up to date with your details to ensure any royalties, complimentary copies or information will reach you successfully</li> <li>• Let us know if you have any further book ideas or plans</li> </ul>	<ul style="list-style-type: none"> <li>- <a href="#">Promoting your book</a></li> </ul>

## Overview of our products, customers, and readers

Taylor & Francis publish content for academic or professional audiences. This overview will provide details on these audiences and the types of books we publish with them in mind.

While some of our books may have wider trade appeal, we do not primarily publish for a general audience.

Nearly all our content is published in both print and electronic formats. We generally produce multi-use library books in hardback and books primarily designed for use and purchase by individuals in paperback.

Our titles are made available to both individual and multi-use customers in all familiar e-Book formats including Kindle and ePub via VitalSource. We also have two dedicated institutional digital resource platforms:

- [Routledge Handbooks Online](#), where over 50,000 chapters from our prestigious CRC Press and Routledge Handbooks and Companions can be accessed digitally
- [Taylorfrancis.com](#), where our entire digital catalogue is available to institutions in various collections and access models.

We believe in social justice, diversity, equity, and inclusion, and we support ethically responsible research. Authors are encouraged to follow advice for using bias-free language in their work, and to consider diversity in their selection of contributors, texts, references, images, and case study examples.

### Open Access

Most of our books and chapters are eligible for Open Access (OA) publication. OA makes published academic research freely and permanently available online so that anyone anywhere can read and build upon this research. Our OA Books program allows authors and their funders to publish OA single- or co-authored books, edited collections, and individual chapters, which are made available in digital format to read and download freely under a Creative Commons license. Please visit our [Books Open Access pages](#) for more information.

## Summary table: audience, purchasers, book types and formats

<b>Audience</b>	<b>Primary purchasers<sup>1</sup></b>	<b>Book Type</b>	<b>Notes</b>	<b>Format<sup>2</sup></b>
<b>Academics, researchers, and advanced/postgraduate students</b>	Academic Libraries (some individuals)	(Research) Monograph	High-level research; original scholarly contribution (also the broader or more applied (STEM) "Reference" type)	Hardback and e-Book, possible future paperback
		Handbook	Cutting-edge, authoritative overview by international experts; premium digital reference site Routledge Handbooks Online	
		Short Form	Concise introduction or overview in fewer than 50,000 words; potential quick publication	
<b>Professionals, practitioners, and applied researchers</b>	Individuals and professional institutions	Professional	Reference, practice and development and training designed to support people in their occupations	Hardback and/or Paperback, and e-Book
		Short Form	Concise introduction or overview in fewer than 50,000 words; potential quick publication	Hardback and e-Book, possible future paperback
<b>Students (and instructors)</b>	Individuals (and libraries/institutions)	Textbook	Undergraduate and graduate courses; core texts (essential course material; introductory/key) and supplementary texts (specific or specialized aspects/approaches; further reading)	Hardback and/or Paperback, and e-Book
		Short Form	Concise introduction or overview in fewer than 50,000 words; potential quick publication	Hardback and e-Book, possible future paperback

<sup>1</sup> Research and reference products are typically purchased by institutional libraries through which they are accessed by multiple readers.

<sup>2</sup> We produce multi-use library books in hardback and books primarily designed for use and purchase by individuals in paperback.

## Text type descriptions

### Research Monograph

Monographs are high-level hardback books that make an original scholarly contribution to their subject area. Primarily stocked by institutional libraries for use by researchers and academics, monographs may also be purchased by individuals for personal reference or having been assigned as further reading on an upper-level course. They may be authored by an individual or team; or may comprise an edited collection of chapters by several contributors.

The similar "Reference" text type is more common in STEM subject areas and can be broader or more applied than the Monograph.

### Handbook or Companion

A handbook or companion provides a cutting-edge overview of a subject area or sub-discipline. Each handbook surveys its topic, explaining why it is important, and critically discussing the leading views in the area.

Each volume draws together newly commissioned work from an international team of contributors specifically chosen for their expertise and knowledge in the field. Introduced and contextualized by a leading subject specialist, they deliver a coherent and authoritative volume covering classic and current research, controversies and debates, and future trends.

Handbooks are primarily aimed at the international academic library market and are used (and sometimes individually purchased) by academics, researchers, and postgraduates. They are initially published in hardback with possible future paperback publication.

Our premium digital reference site [Routledge Handbooks Online](#) provides institutional access to our handbooks at chapter level, significantly expanding potential readership and discoverability.

As a potential handbook editor, please keep the following in mind when planning and proposing your book:

- The anticipated structure of a handbook comprises a general introduction and 35-40 chapters of approximately 8,000 words each, generally divided into sections, such as "Historical Perspectives," "Core issues and Topics," "New Debates," and so on.
- Handbooks have no general bibliography (only chapter references) and a detailed index will be key. There will be no footnotes, but endnotes can be accommodated in each chapter.

- There will be minimal use of illustrations and no inclusion of copyrighted material.
- An international line-up of contributors is strongly encouraged, including, where possible, authors from the UK, continental Europe, Asia, and the US.

### Short Form: "Focus"

Routledge/CRC Focus is our program of short form publications. Each book contains between 20,000 and 50,000 words (including notes and references). They offer a flexible option for situations where there is too much material for a journal article, but not enough for a full-length book.

Their length means that short form titles can potentially be published quicker than other types of book, often in as few as 12 weeks. This makes them ideal for responding rapidly to topical issues and current affairs. They are initially published in e-Book and Hardback at a competitive price.

This versatile format lends itself to a variety of topics and approaches, including:

- A short overview of an emerging area or "hot topic"
- A detailed case-study
- Reworking of research for a policy, professional or practitioner audience
- Analytical or theoretical innovations
- A timely response to current affairs or policy debates
- Edited collection presenting multiple viewpoints

The format and turnaround time of short form titles offers a great opportunity for impact. Focus titles sell globally into all our national and regional markets, to both institutions and individuals including scholars, students, researchers, professionals, and practitioners, as well as those working in think tanks and policy circles.

### Professional

Our professional books combine high-level research and the latest scholarship for application and practice, including as instructional material and reference. They are intended for practitioners such as mental health professionals, schoolteachers, and filmmakers, as well as researchers working outside of university settings.

### Textbook

Intended for use in undergraduate and graduate courses, we publish textbooks for both emerging and established subject areas. Our emphasis on pedagogy and text development, combined with lively and imaginative design, supports students with all the information they need for their course, and guides them to further study and independent learning.

Our textbooks are broadly divided into two categories: (1) core texts, usually introducing and exploring key concepts, intended as the main book to be used by students in a course, and (2) supplementary texts, which often explore a specific aspect of a subject and may appeal to researchers in addition to students as further reading.

## Making your work discoverable

Discoverability is the degree to which content or information can be found via a search engine, within an application, or on a website.

At T&F we take the discoverability of your work very seriously. With ever-increasing numbers of articles and books being published, ensuring that potential readers will discover your work when searching is essential.

At the core of our discoverability strategy is **Search Engine Optimization (SEO)**: A methodology designed to increase the number of views or hits content receives online by tactically placing it in the first few results in relevant online searches.

There are a few things we will ask you to do to help us make your work more discoverable. Most importantly we rely on you, as a specialist in your subject area, to identify what keywords you or your peers would use to search for your book. Keyword searching is the primary way in which potential readers look for content online.

We can advise how best to leverage your keywords through careful selection of terms and specific placement in text fields and on web pages.

This guide provides information and advice on maximizing opportunities for online discoverability, ensuring your book appears as highly as possible in search results.

Each of the elements is valuable but your work will benefit most from a combination of all elements.

## Discoverability summary sheet

Click on book feature to jump to detailed information.

Book feature	Summary	When and how?
<a href="#">Book Title</a>	Make informative, descriptive, and concise, with essential keywords	Submitted in proposal Finalized and agreed in publishing contract with T&F
<a href="#">Chapter titles</a>	Treat like mini book titles	Drafted in proposal Finalized in accepted manuscript
<a href="#">Blurb</a>	Trust your editor to describe your book using information you provide	Constructed by T&F based on proposal Finalized by T&F based on final accepted manuscript
<a href="#">Keywords</a>	Capture key phrases, variations, and synonyms of terminology	Draft list submitted with proposal Final list provided at final manuscript submission
<a href="#">Abstracts</a>	Summarize your chapter clearly, submit as essential part of chapter	Drafted as part of manuscript Final versions included as part of final manuscript submission
<a href="#">ORCID</a>	Unique author ID to link you, your work and your activity	Registered for before manuscript submission (by you) Included in final manuscript for every chapter and whole book
<a href="#">Links</a>	Drive readers to your content by referring to it online	Started as soon as book is announced (shortly after acceptance of final submitted manuscript) with support from T&F
<a href="#">Social media</a>	We will support your activities on Twitter, Facebook etc.	Started shortly before publication at the earliest (approximately one month prior) with support from T&F
<a href="#">Citation indexes</a>	We submit your work for consideration	Submitted for indexing consideration by T&F after publication

## Book title

The book title is the most valuable element of a book for online discoverability and the best opportunity for SEO. Follow these principles for an effective book title:

1. Make it informative, descriptive, and concise, with essential keywords.
  - Include two or three keywords
  - Convey what the book is about without the need for further information
  - Ideally 55 characters or fewer (including spaces)
  - Add a subtitle (optional) to provide non-essential, supplementary information
2. Use search engines to help you determine your title
  - Try typing potential title options into an online search or in Google Scholar
  - If the search returns unrelated materials, there may be a more appropriate way of phrasing the title
  - If it returns several books with an identical title, consider tweaking yours to make it stand out
3. Avoid ambiguity, punctuation, and reliance on subtitle
  - Puns or obscure references result in content remaining undiscovered in searches
  - Some search engines and data feeds are confused by punctuation so avoid colons and exclamation/question marks
  - Subtitles aren't always picked up by search engines and should be used in addition to, not instead of, clear main titles

## Chapter titles

Chapter titles are the next best layer at which to positively impact the discoverability of your book's content (after book title). A potential reader is likely to flip to the contents page of any book whose title has caught their interest.

Treat each chapter as an individual work and apply the same principles to chapter title as to book title. Like the book title, chapter titles need to make it crystal clear what each chapter covers.

Remember that a chapter may be presented in isolation, without the context of the whole book.

## Blurb

The blurb<sup>3</sup> is a brief description of the book and summary of its contents. It appears inside the book (sometimes on the back cover) and is sent to wholesale booksellers and librarians as part of information feeds and marketing materials (e.g. catalogues).

It also features prominently on the book's product page on most websites and is an important source of keywords for search engines.

The blurb must be an accurate and succinct overview of the book that quickly highlights the unique contribution the work makes. In other words, the blurb should answer the question readers are asking: Why should I choose to buy / stock / read / recommend / assign this book?

At T&F we have developed a detailed strategy for our blurbs, including a specific structure, designed to maximise SEO and discoverability. Briefly, this entails a blurb of between 100 and 200 words that provides an overview, a summary of the book's features and benefits and details on the intended audience, spread across three respective paragraphs.

Our Editors and Editorial Assistants are experienced copy writers and will use the information that you provide at proposal and manuscript submission stage to craft this copy. Follow instructions from your Editor or Editorial Assistant and provide any information they request, including a draft book description. They will consult you if any clarification is required.

You may be asked to do a final check of the blurb before production begins to ensure it meets the goal of accurately describing the book.

## Keywords

We may ask you to provide separate keywords and/or key phrases to describe your book in addition to the keywords embedded in the title, chapter titles and blurb. You may be asked to provide them when you submit a book proposal, and again around the time you submit your manuscript (to capture any omissions or additions). We will want keywords for both the whole book and for each individual chapter.

We feed these keywords to Amazon and they will be used in SEO to help bring your book up in relevant search results.

These keywords should mirror the search terms that someone might use to locate your book online. Be as specific as possible and avoid repetition. Capture variations, synonyms, alternative spellings and stemming of the common or obvious terms that cannot naturally be captured in titles and blurbs.

## Abstracts

The abstract is the blurb for a chapter. Although abstracts are not included in the pages of the book, they are nevertheless an essential part of every chapter. They are made available as free preview of chapters on our online platform [taylorfrancis.com](https://www.taylorfrancis.com) and provide a vital extra window into the book for potential readers.

An abstract is required for every chapter of every book, including the introduction and conclusion. They are not required for preliminary or supplementary material such as forewords or prefaces.

Apply the same principles to your abstract as you did for titles and keywords: choose terms you and your peers might use to try and find your content and embed these in your chapter abstract to ensure it returns in relevant searches.

For information on writing and submitting abstracts please refer to the [Manuscript preparation](#) and [Manuscript submission](#) guides.

## ORCID

Making yourself more discoverable as an author is just as important as making the work itself discoverable.

[ORCID](#) is a non-profit organization that maintains a registry of ORCID iDs: unique numeric identifiers for authors and researchers that are used to link activities and outputs, from articles, books, and chapters to grant and patent applications.

ORCID reaches across disciplines, sectors, and national boundaries with the goal of a permanent, clear, and unambiguous record of scholarly communication by enabling reliable attribution of authors and contributors.

Amongst other benefits, ORCID allows you to manage a thorough record of all your activity and outputs and also eliminates confusion caused by name similarities, name changes, inconsistent abbreviations, different alphabets and cultural or regional naming conventions: ORCID ID remains the same no matter how your name changes

ORCID has a growing number of members from the research and scholarly community including major funders, universities, and publishers. T&F, in line with other members, now request that authors include ORCID iDs as part of their manuscript submission – for every chapter, and for the overall book.

Our links to Crossref mean your new publications will be automatically added to your ORCID profile (you may need to adjust your ORCID account permissions)

ORCID is free and takes just 30 seconds to [register for an iD](#). For information on including and submitting ORCID iDs as part of the manuscript, please see the [Manuscript preparation](#) and [Manuscript submission](#) guides.

## Links

T&F get more referrals to our websites from Google than anywhere else. We are continuously working to ensure our sites are structured with search engines in mind.

You can help by cross-referencing and hyperlinking to your chapter and/or book once it's published from your personal webpage, blog, via social networking sites and from your departmental website. The more links from other sites to your content on our websites, the better the search engines will rank your content, particularly if the links come from respected places such as departmental websites or media outlets.

## Social media

T&F curate discipline-specific social media accounts and T&F Editors often also have their own professional social media presence on Twitter, Facebook, etc.

We love to publicise our new works on social media, but we are also aware that our authors often have wide-ranging networks who would be interested in hearing about their research and publications, some of whom we have yet to reach. We encourage all our authors to promote their books via their own social media accounts.

People linked to you or browsing your profile on academic or professional networking sites are already interested in you and are highly likely to click through to read more about your new book.

If you are active on Twitter, let your editor know so we can follow you and help with your efforts. If you would like some more guidance, there are some further tips and hints here.

Search engines crawl social media sites so shares, links, retweets and comments are a great way to climb rankings and further maximise discoverability.

Finally, T&F's Featured Authors allows you to showcase your work through a dedicated section on our website. You can share information about your research and work, aggregate information from your social media networks, share news and link to your blog or other sites.

See [here](#) for more information on social media, becoming a Featured Author and other ways to promote your book.

## Citation indexes

A citation index is an abstract and citation database of peer reviewed literature which researchers can use to find scholarly content. It provides access to bibliographic information, abstracts, funding sources, and reference lists, and allows researchers to easily see which documents are being cited, and by whom. Citation indices can therefore help researchers navigate forwards and backwards in time between related content across a range of formats such as journals and book chapters. As research becomes increasingly global, interdisciplinary, and collaborative, these indexes help ensure that critical research is not overlooked, and illuminates the connections between works, thereby assisting future research and discovery.

Citations are used as a measure of the importance of the information source and enable users to determine the impact of works and the overall status of a topic or subject.

A summary table on how T&F works with three major indexes follows.

---

<sup>3</sup> Also referred to as 'book description', 'synopsis', 'back cover copy', 'marketing copy', 'prelim copy'.

## T&amp;F Citation Index summary table

Index	About	How T&F submit and criteria for inclusion <sup>4</sup>	Timeline for selection <sup>5</sup>
Web of Science (owned by Clarivate)	Indexes both T&F journals content at the article level and our book content at the chapter level. At present Web of science contains circa 100,000 books and T&F are in the top ten of contributing publishers. They index 10,000 books a year and accept a maximum of 1000 books per publisher per year (they take 1000 a year from T&F).	Monthly direct feed of newly published content. WOS considers both HSS & STEM content across over 250 disciplines. The index considers any scholarly books that present fully referenced original research, or reviews of the literature (NB books with full text in a language other than English are also considered for coverage). Product types considered include dissertations (if part of established book series with diverse content/published as a well edited and reviewed monograph), well referenced textbooks aimed at graduate or advanced research audience, biographies, scholarly reference books, reissued content may be considered if it bears a current copyright date and has not been covered previously. Books containing lots of reprinted content are not generally considered.	Book receipting, evaluation, and indexing is a labour-intensive process driven by Web of Science editorial priorities. All book suggestions are manually reviewed. There is no average timeline from initial delivery to indexed content. Currently, our books appear to be taking around 6 months to go through the process.
Scopus (owned by Elsevier) <sup>6</sup>	Indexes both T&F journals content at the article level and our book content at the chapter level. Scopus contains circa 150,000 books from over 5,000 publishers and T&F	Monthly direct feed of newly published content. Scopus in general considers HSS & STEM (Routledge & CRC Press) content across all disciplines. As with WOS books with full text in a language other than English are also considered for coverage. Product types considered include: Monographs, edited volumes, major reference works, graduate level texts. Product types not	A dedicated team manually review all suggested books once per year, during the summer. All suggested books are evaluated based upon the below described selection criteria.

	represent around 5% of the total indexed content. Scopus intend to index circa 20,000 per year.	eligible include dissertations, undergraduate level textbooks, atlases, yearbooks, biographies, popular science books, manuals, etc.	
Google Scholar	A freely accessible non-selective web search engine that indexes the full text or metadata of scholarly literature across an array of publishing formats and discipline.	Google Scholar crawls taylorfrancis.com for our book content and metadata and indexes it. This means all T&F books / content on our platform is discoverable when people are searching for material using Google Scholar.	We have recently made an agreement with Google Scholar for them to index T&F content, including backlist titles so all books will materialize there in due course. Your T&F editor will not be able to give an ETA for a specific backlist book appearing, but going forward, we would expect all books to appear on Google Scholar a few months of publication.

---

<sup>4</sup> Web of Science and Scopus retain the right to choose what they index. Neither Web of Science nor Scopus take appeal requests from the author or the publisher if a book is rejected.

The most common reason we are given that a T&F book is rejected by Web of Science is failure to fulfil one of the criteria (e.g. too much previously published material). Scopus do not currently provide individual reasons for rejection.

<sup>5</sup> T&F have no control or influence over processing time.

<sup>6</sup> Your publications on Scopus may be spread over different author profiles because these are generated automatically. Scopus and [ORCID](#) share and sync their data monthly. By giving Scopus and ORCID permission to share information, you can consolidate your works.

## Proposal guidelines

### Overview

The proposal you submit will be the basis upon which we judge your book's suitability for publication. The following guidelines are designed to help you prepare your proposal so that it successfully provides the information required to assess the viability of your work as a book.

Please note that anything you provide to us may be sent to reviewers as part of the review process (including your CV) so please indicate any personal information you would like removed prior to the review process.

### What are we looking for from an author and a book?

#### About you

##### *Are you an active member of the community for which you are writing?*

You don't need to have published a book before, but we do expect you to have published articles or papers in journals or relevant publications recently.

##### *Who are you working with?*

Co-authors (or co-editors) can bring a variety of perspectives to the project and lessen the individual workload. We recommend a team of up to three people who have worked well together previously and have complimentary expertise.

We welcome proposals for cohesive edited collections with a strong theme and consistent quality through all chapters. We will not accept unrevised conference volumes. Please discuss contributors with your Commissioning Editor and be prepared to provide a likely list and secure interest early on.

We aim to reflect an even gender balance and a diversity of racial, ethnic, and cultural backgrounds across our contributors where possible.

##### *Are you going to be available to write, submit and support production of your book?*

Please review our [Overview of the book publishing process](#) to understand what you are signing up for, what to expect from us, and what we'll expect from you.

We will agree a realistic manuscript delivery deadline with you in your publishing agreement. Keeping to this is essential as publishing at the right time is vital to the book's success. Please stay in touch throughout the manuscript preparation phase.

There will be a short period between your submission and our formal acceptance of your final manuscript, during which your Editorial Assistant will check everything is present and correct. Please be prepared to answer queries and have your manuscript returned for revisions. The more prepared you and your manuscript are, the quicker and easier this period will be, so please follow our author manuscript preparation and submission guidelines to ensure you and your manuscript are ready.

Your input will be required consistently throughout the production process (between manuscript submission and publication), so please plan accordingly for this. Please see the [Production guidelines](#) for more information about the production process and what is expected of you.

*Are you prepared to compose your manuscript in accordance with our agreement and in line with our guidelines?*

We will agree the specifics of your book with you in your publishing contract, including the delivery deadline, the manuscript word count and number of illustrations, and your other responsibilities (such as securing permission to use any previously published or third-party material).

You can access our author guidelines covering the whole book publishing lifecycle at any time on our website. These include detailed instructions for composing your manuscript and supporting material and delivering everything to us when the time comes.

We recommend that you review the [Submission checklist](#) ahead of writing your proposal so that you are entering into the project with full understanding of what we expect you to deliver.

*Can you produce a high level of written English?*

Being well-written is an essential component of a quality publication. Your work will undergo copyediting, but this will not cover extensive language re-writing. You may wish to consider using [Editing Services](#). Please discuss with your Commissioning editor if you are concerned.

## About the book

*Is there a clear demand for your book from an academic or professional audience?*

While some of our books may have wider trade appeal, we do not primarily publish for a general audience.

We recommend you read our [Overview of our products, customers, and readers](#) to learn about the kind of books we publish, how they are purchased and used, and by whom.

### *Have you drafted or published any part of your book already?*

We welcome proposals for books in all stages of writing, but a well-written proposal is more important than existing or draft material to begin with. Be prepared to revise anything you have already written.

A limited amount of previously published material is usually acceptable; please consult your commissioning/acquiring editor to confirm for your case. Keep in mind that you will be responsible for securing appropriate permission to use any previously published material (including your own) ahead of final manuscript submission.

## Writing your proposal

If you have not yet been in contact with T&F about your book, please get in touch with the [relevant Commissioning Editor](#). They will likely provide you with a specific proposal form suitable for your subject area and book idea.

Here is a list of common or probable components of a proposal form to help you start considering your proposal:

- Author/Editor names and affiliations
- Suggested book title (see also [Making your work discoverable](#))
- Book description
- Keywords
- Table of contents
- Chapter abstracts and keywords
- Information about contributors (edited collections)
- Length and schedule
- Illustrations
- Advanced features (e.g. equations, special characters, etc.)
- Status of manuscript (e.g. "idea only" or "complete draft")
- (CRC Press STEM authors only) Intention to use LaTeX
- Breadth of market
- International appeal
- Primary audience
- Secondary audience(s)
- Relevant courses/organizations that may use your book
- Competing and related titles (including pros and cons vs your book)
- Third-party material

- Potential reviewers/referees
- Information on current or potential funding (e.g. for Open Access publication)
- Supporting material (e.g. CV)
- Online resources (textbooks for student audiences only)

## Submitting your proposal

Please email your proposal as a Word document or compatible format) to your Commissioning Editor along with any supporting material (such as your CV).

Please only submit your proposal to one editor at a time. If, upon receipt, the editor you have contacted feels it would sit better elsewhere, they will pass it on.

Note that draft or sample material is only helpful in support of, but not as a substitute to, a comprehensive proposal form.

## How we evaluate your proposal

### Assessment by Commissioning Editor(s)

Your proposal will be looked at closely by the most suitable Commissioning Editor. They will consider several questions, such as:

- Is the content of this book of a high academic standard?
- Is there a market for a book on this subject?
- What evidence is there for this market?
- If there is a gap in the market, is this the right book to fill it?
- Will the book sell internationally?

If the editor is satisfied at this stage, then the proposal will be evaluated by experts.

### Review by independent specialists

It is our policy to peer review all proposed book projects before offering a contract, including Open Access proposals.

We ask a carefully selected group of respected specialists in the relevant field to give us independent advice on the content, quality and potential market for a finished book based on your proposal.

We aim to reflect an even gender balance and a diversity of racial, ethnic, and cultural backgrounds in our reviewers where possible.

For textbooks, we aim to use reviewers that regularly teach the course relevant to the proposed book. We try to avoid reviewers that have a close connection to the proposed book or its authors, or that have authored a closely competing book.

We normally solicit 2 or 3 reviews. This process usually takes six to eight weeks but can take longer depending on the availability of reviewers.

The questions we ask of reviewers are not dissimilar to those we ask in the proposal form, and may include the following:

- What do you consider to be the main strengths of the materials you have been asked to review?
- Are there any missing topics or additional content you would suggest?
- Does the organization look sensible to you?
- Does this material intrigue you enough to want to have this book on your shelf?
- What other books are you aware of in this area, and how do they compare to this book?
- Are you confident of the quality of the sample material presented?
- What is your overall impression of the proposed book?

We are seeking constructive criticism for your manuscript. Reviewers are chosen because they have expert knowledge in the field, and they should be providing comments that will help you shape your manuscript to bring value to the marketplace. Not every book idea is a winner. But in many cases, the idea can be reworked.

Your Commissioning Editor will discuss the reviews with you and may ask you to respond to remarks or make revisions. If any suggestions seem unfair or irrelevant, your Commissioning Editor can go back to the reviewer to clarify or accept your rational reasons for dismissing the comments. If there is a consistent feeling that certain topics should be added or changes made, we are likely to expect them to be address before accepting your proposal.

### Publishing Committee approval

If the reviews have been positive, your Commissioning Editor submits your proposal, the reviews and additional information on projected production costs and revenues the Publishing Committee (or Editorial Board) for consideration.

The Publishing Committee consists of Commissioning Editors and Publishers (who manage teams of Commissioning Editors), and occasionally Editorial Directors, Marketing Representatives and Sales Managers.

Few proposals are rejected altogether, though many are provisionally approved pending revisions. Otherwise, upon receipt of approval from the board, your editor will let you know and will offer you a publishing contract.

For information on the rest of the publishing process, please see this overview.

## Rejections

We must be selective for our readers. If we feel that a book author or editor is not qualified in a particular area, if we note plagiarism, if reviews are poor, if a book author or editor has expectations that we cannot meet, if the market is too saturated with competitors, or if the material or concept is outdated or too niche, we may reject a book proposal. Your time is extremely valuable, as is ours, so we try to make smart decisions that are mutually beneficial.

## Contract guide

### The process

Once you've received the good news that your proposal has been accepted by Taylor & Francis, your Editorial Assistant will send you the publishing contract or agreement to sign via DocuSign, the secure and easy-to-use online electronic signature service. There is no need to sign up for a DocuSign account.

Your Editor or Editorial Assistant may outline key aspects before issuing the contract via DocuSign. They will also be available at any point to answer any questions you may have about the agreement.

After you have signed the contract, it will be countersigned by a T&F Publisher and you will be issued with a completed copy via DocuSign.

A bank information form (and US tax forms, where relevant) will be sent along with the contract for you to complete securely via DocuSign so that we can set your royalties account up.

### The contract

The publishing contract or agreement formalizes the relationship between you as author (or editor) and us as publishers. It lays out each party's responsibilities and legally frames the book project in industry-standard terms and terminology.

A few key aspects of the contract are explained below.

## Manuscript specifications

The contract will define two essential parameters of your manuscript: the length (measured by either word count or manuscript pages) and the due date. It may also specify the number of illustrations you may include. These aspects will be based upon the information you provide in your proposal and will be discussed and agreed with your Editorial team.

The contract also lays out your responsibilities with respect to third-party permissions, the index, supplementary materials not to be included in the book itself (such as abstracts).

**Please note that all references, notes, and bibliographies or reference lists are included in the agreed word count.**

## Publishing rights

The contract will state the rights that you grant to us to produce and publish your work, in terms of geography, language and format. We do not normally accept any limitations upon these rights.

You will also confirm, in terms of warranties and indemnities, that the publishing rights mentioned are legally yours to grant, as well as that the work is both original and does not contain any problematic material.

## Publisher actions

Alongside the rights granted to us as publishers, the contract states what constitutes our publishing service: what we will do, and when we will do it. This includes producing the book and paying author royalties.

## Royalties and author copies

In return for the rights you grant to us, we offer a standard royalty on sales of your book: that means a percentage of our net receipts on each book sold, whether that be a print book at full price, a discounted copy via Amazon, an eBook, or a print copy of open access title.

We also provide gratis copies of the print and eBook on publication and, as a Taylor & Francis author, you will receive a discount on titles from our entire book portfolio, across subject areas.

## Open Access

All Taylor & Francis standard contracts include an acknowledgement to open access which can be used as proof when apply for funding for open access projects. Your Editor will also be able to add an open access addendum to your contract if you would like to convert your full title or chapter to open access after your contract has been signed.

## Contributor agreements

Every individual contributing to a publication (i.e. chapter author) should sign a contributor agreement, which is a condensed form of the publishing contract covering specifications, rights and permissions, and compensation. Please ask your Editorial Assistant for more information.

## Important information on libel and defamation

### Definitions

Defamation is:

- 'A statement concerning any person which exposes them to hatred, ridicule or contempt, or which causes them to be shunned or avoided, or which has a tendency to injure them in their office, profession or trade.'
- 'A publication to a third-party of matter which in all the circumstances would be likely to lower a person's reputation in the eyes of right-thinking members of society generally.'

Libel is defamation that occurs in any written format. The above definitions are tests currently applied under English law. However, defamation varies from jurisdiction to jurisdiction. This is important because Taylor & Francis books are published worldwide and libel actions may be brought in more than one territory, depending on where publication takes place. Local laws will apply in each case: for example, in France it is possible to libel the dead if the deceased's friends and relations are affected by the alleged libel. In some other jurisdictions, libel/defamation is a criminal offence. Although English law applies the highest standards, it may still be necessary to take the advice of local foreign lawyers.

### Examples of where libel/defamation might arise

Although it is libel/defamation involving politicians and show business personalities which makes the headlines, in our experience allegations of libel/defamation can arise in all sorts of unlikely and unexpected places. Statements about political figures have indeed been a problem for us, and so too have statements about the political bias of news organizations, about the professionalism or otherwise of professionals in their professional area, and about the sexual orientation of (named) ordinary individuals. Other examples include the alleged political extremism of leading educationalists and referring to some people as criminals when their convictions were overturned on appeal (in the interval between completion of the script and publication). In all these real examples, proper attention to detail and proper application by the authors of their undertakings that their work will contain nothing which is defamatory, and that all statements purporting to be facts are true, would have saved a great deal of time, trouble and expense.

You should also note that merely repeating what other people have said can be highly dangerous – repeating a libel counts as a fresh libel every time it is done. There is also a

serious risk of defamation by innuendo or implication, as well as by direct statements of fact or opinion. In addition, particular care may be needed in the following areas:

- Images (such as a photograph): Using an image of a particular individual in an inappropriate context may lead to allegations of defamation.
- Companies and institutions: It is possible in some circumstances to libel companies and institutions. We suggest that the same care is taken with companies and institutions as would be taken with individuals.
- Lists: When giving several examples together in a list, be careful that all the examples really are examples of the phenomenon described. For example, in listing war criminals, listing Himmler next to someone who was acquitted of war crimes would be defamatory.

## How the risk of libel/defamation can be reduced

At Taylor & Francis we expect that our authors' work will always conform to the highest scholarly standards. Therefore, we require our authors to undertake that their work will contain nothing which is defamatory, and that all statements purporting to be facts are true; and moreover that the truth of such statements can be demonstrated by providing references where appropriate to source material, or can otherwise be justified. If these undertakings are complied with, then the risk of libel/defamation should be greatly reduced.

Sometimes the risk of defamation can be reduced – if not entirely removed – by making a relatively minor change: for example, converting a statement of fact (which cannot be proved) into a statement of opinion (which might be regarded as a fair comment, if based on fact, made without malice, and on a matter of public interest).

More often, however, it is safer simply to leave out any statements where there is any suspicion of libel or defamation. *If in doubt, leave it out.*

What T&F can do: If you have any reason at all for thinking that any part of your work may be libellous or defamatory, please raise the matter with your Editor without delay. Taylor & Francis may be able to advise on what may be defamatory and may be able to suggest changes or deletions to make material less unsafe. Also, we may be able to arrange for further specialist advice if this is thought necessary. In addition, our experience of previous cases can be brought to bear.

## Possible consequences

Occasionally we are faced with cases where libel/defamation is alleged. Such cases, even where the allegation cannot be supported, are worrying, troublesome and time-

consuming. They can also be very expensive in that we may need to take legal advice, even on what may seem to be trivial points. Also, there may be substantial costs involved in delaying publication, or withdrawing copies already printed. It is important to avoid any risk, even of libel being alleged, if possible. Therefore, if you have any reason whatsoever for thinking that any part of your work may be libellous or defamatory, please raise the matter with your Editor without delay.

Even where the author has given a warranty and indemnity against any risk of defamation, it is very likely that Taylor & Francis, as well as the author, would be joined as a co-defendant in any claim for libel/defamation and, if the claim succeeds, damages may be awarded against us. In addition, an injunction may be granted requiring us to take copies off sale or preventing us from publishing at all. *Therefore, we will not publish your work if there is any suspicion that material may be libellous or defamatory.*

## The warranty and indemnity clause in your contract

In order to demonstrate to our authors that libel/defamation is a serious matter, and in order to demonstrate, if necessary, in our own defence in court, that we take our responsibilities at Taylor & Francis seriously, we require all our authors to warrant to us that the work 'contains nothing ... defamatory' and 'that all statements contained therein purporting to be facts are true'. This warranty, which forms part of the contract which we ask all authors to sign, goes on to commit the author to indemnifying Taylor & Francis 'against all losses, injury or damage and actions, claims, costs and proceedings (including legal costs and expenses and any compensation costs and disbursements paid by the Publishers on the advice of their legal advisers to compromise or settle any claim) occasioned to the Publishers in consequence of any breach or claimed breach of this warranty'.

In other words, if Taylor & Francis are sued for any defamation contained in the work, in breach of the warranty, and lose, we can reclaim the full amount of any award of damages against us and our legal costs from the author. In addition –and this is why it is particularly important that statements where there is any doubt at all about defamation get removed –we can reclaim our costs from authors in those cases where there is an 'out of court settlement' and where the issue of whether a statement is defamatory may not always be completely resolved.

Although this warranty and indemnity may seem a little heavy-handed, the alternative – of not having a warranty – could leave Taylor & Francis open to the charge that we publish negligently, recklessly and without due care. In addition, our contracts with authors must make it clear that Taylor & Francis cannot be obliged to publish material which may be unlawful. Please note that these clauses in our author contract are not unique to Taylor & Francis and are in line with general publishing practice.

## Manuscript preparation guide

This section explains how to compose and format your content into a manuscript.

For camera ready books please see the [Camera ready \(LaTeX\) guide](#) (though many of the following principles will still apply).

We encourage you to review the [Manuscript submission guide](#) at this point too, to understand how everything will come together when you send us your manuscript.

The guide contains the following sections for each of the key components of your manuscript:

[Typescript \(text chapters\)](#)

[Front matter \(preliminary material\) and end matter](#)

[Endorsements](#)

[Artwork](#)

[Alt text](#)

[Permissions](#)

[Cover design](#)

There is also a final section on preparing [New editions](#).

Your book may also include additional content, formatting or features depending on your subject and your audience. Examples include further reading lists, review questions or example exercises. Please discuss this with your Commissioning Editor, who may also direct you to additional subject-specific or technical information.

## Diversity, equity, and inclusion

We believe in social justice, diversity, equity, and inclusion, and we support ethically responsible research. Many referencing guides include advice for using bias-free language, and we would encourage authors to consider this in their work. For example, Chapter 5 of the APA Publication Manual, 7th Edition contains guidelines for writing about people without bias across a range of topics, and specific guidelines that address the individual characteristics of age, disability, gender, participation in research, racial and ethnic identity, sexual orientation, socioeconomic status, and intersectionality.

We also encourage authors to consider diversity in their selection of contributors, texts, references, images, and case study examples.

Any language or imagery which could be considered bigoted, or prejudiced, including racist or sexist language and imagery, may be challenged, and flagged for removal.

We do of course recognise that some work will by necessity engage with or quote such material for the purposes of critical analysis.

## Typescript

The typescript comprises the written elements of your book.

Each chapter (including introduction if relevant) should be composed as a separate Word document file. A sample chapter is provided [at the end of this section](#).

The chapter files should only include the final chapter text and not any of the following:

- Artwork  
Illustrative material (except tables) should be supplied as separate files in the original format. See our [Manuscript submission guide](#) for more information.
- Tracked changes  
If tracked changes were used during the writing process, please ensure they are resolved, and that tracking is stopped on the version you submit.
- Comments  
As with track changes. Should you need to communicate specific requirements to us, please do so separately using the dedicated tools (such as the notes for the copyeditor form) or by email.
- Hidden text.

Keep the layout simple. Your book will be professionally typeset, so you do not need to attempt to format the manuscript to convey a text design or how the final book will look. For example:

- Use a Unicode font available from Microsoft Word, such as Arial or Times New Roman.
- Number the pages of each chapter from 1 within each file.
- Add a line between paragraphs and avoid indents at the start of a paragraphs
- Do not use hyphenation to break words across a line (only in words where a hyphen is grammatically required).
- Do not present text in columns (even if columns will be used in the final book).

Please keep in mind that **all references, notes, and bibliographies or reference lists are included in the agreed word count**.

## Callouts and Captions

Remember that the chapters text files should not contain anything that isn't text. This includes:

- Figures (artwork, photos, diagrams, graphs, etc.)
- Maps
- Boxes
- Equations (unless fully editable in Word)

These items should not be pasted or embedded in the chapter text files but submitted separately. See the [Manuscript submission guide](#) for more details.

These non-text items should, however, be described in the text using **captions** (and alternative text) and referred to clearly and consistently via **callouts** to indicate their inclusion and placement. This also applies to structured text that is included in the chapter, for example tables and boxes.

Name each item according type, chapter, and order within chapter, for example: Figure 1.1, Figure 1.2, Figure 2.1. Figure 2.2, Figure 2.3 etc.

The item numbers should match the file names for each item exactly. See the [Manuscript submission guide](#) for more information.

Specific subject areas or complex books may require further categorisation, such as 'Example' for Music examples or 'Structure' for chemical structures.

Some smaller elements such as linguistic tables do not necessarily require specific labelling or numbering as they merely use a table for the practicality of formatting – ask your Editorial Assistant if unsure.

### *Callouts*

Any item that needs to be inserted into the text needs a callout – a short, easily identifiable piece of text to indicate roughly where the item should be placed. The callout should match the naming of the item's file name exactly and should be highlighted to make it stand out. For example:

<Figure 2.3 here>

Note that our standard text designs place any figures, tables, and boxes at the top or bottom of a page, as near to the callout as possible, but not necessarily in the exact location indicated. When referring to non-text items, always be specific, for example "see figure 2.3" rather than "see the below figure," as the image may have been shifted slightly during typesetting.

### *Captions*

Images and tables require a caption briefly describing the content.

Captions may also include any necessary source information such as who took a photograph, who provided some artwork, or where some data is from. Providers of this material may require a specific credit line as part of the permission to use that content, which can be included in the caption (or wherever the provider has requested).

Here is an example caption:

Figure 2.3. A dog running along a beach. Photograph by the author.

Captions should be inserted directly below the callout (or the table) for that item.

## Tables

Tables must be supplied in an editable format. Images of tables from other sources must be rekeyed.

Please use the table functionality in Microsoft Word and avoid using tabs and line breaks to construct the appearance of a table (which is prone to shift and become unintelligible during copyediting and typesetting). Larger, data heavy tables can be created in Microsoft Excel (though consider how well they will fit in a book).

Editable tables should be included directly in the chapter text file. See the [Manuscript submission guide](#) for more details.

Tables must follow the naming, numbering and caption conventions laid out above.

## Boxes

Boxes can be used to isolate and highlight segments of text, perhaps for a definition or case study.

To indicate that a segment of text should be boxed, apply an outside border using the Microsoft Word functionality, or clearly indicating using tags such as <box begins> and <box ends>.

Floating boxes are positioned and numbered in the same way as a figure or table, with a caption, e.g. Box 1.1, Box 1.2 etc. These are generally used in specific text designs that allow for them.

## Editorial style and conventions

You will need to determine certain stylistic approaches to take in your book, for example US or UK spelling, whether to use serial commas, and so on.

We do not have a specific 'house style', but your Commissioning Editor may suggest or request a specific style depending on your subject area, audience and/or primary market (i.e. predominantly US or UK readership).

The most important consideration is ensuring consistency of style throughout the manuscript, regardless of the conventions used. This applies to aspects such as spelling, serial commas, acronyms, and referencing style.

For a full list of stylistic considerations, see the [Notes for the Copyeditor form](#). Consider these style choices while writing, rather than filling in the form before submission only to realise they are not consistent.

Once the most appropriate style for your manuscript has been selected, many authoritative resources are available to consult, for example *The Chicago Manual of Style*, 17th edition (2017).

## Referencing

Please check with your Commissioning Editor whether a specific style is expected.

If there is no specific expectation, any suitable referencing style can be used, so long as it is applied consistently throughout the manuscript, including in edited collections.

Some styles have multiple options (for example, Chicago has both author-date in-text references and notes/bibliography). Please select one and apply it consistently.

## Bibliographies and reference lists

A bibliography or reference list should be provided at the end of each chapter so that chapters are accessible in isolation, especially in digital formats.

Every referencing style will include a bibliography or reference list containing full details of everything cited, though the presentation conventions may vary.

Digital Object Identifiers (DOIs) should also be included where available.

## Notes

Notes can be used to provide further detail, or for referencing where appropriate to the chosen referencing style.

Notes should be numbered by chapter, not throughout the whole manuscript. We typeset notes as endnotes at the end of each chapter and will convert footnotes accordingly.

It is essential that notes are added using the 'insert endnote' functionality within Word. This allows for the numbering to be dynamically changed if the text is reordered. Guidance on how to use this feature is widely available.

Be economical when using discursive notes and remember that these are included in the word count. If your manuscript contains excessive text in notes, consider if it is essential to the book, and if so, incorporate it into the main text.

## Headings

Headings and subheadings can help provide structure and promote readability.

In the book, headings will be employed at typesetting stage, following one of our established text designs. In your manuscript, the main consideration is clearly identifying different levels of heading for the benefit of the typesetter.

Please use no more than three levels of subheading and avoid numbered headings unless discussed with and approved by your Editorial Assistant.

We recommend using Microsoft Word's style gallery to indicate different levels of headings (i.e. Heading 1, Heading 2, Heading 3).

Alternatively, ensure headings are consistently and clearly differentiated through formatting, for example:

### **Subheading level 1**

### ***Subheading level 2***

### *Subheading level 3*

## Special characters

The book will be typeset in a suitable font depending on the text design and any special character requirements.

If your manuscript will include characters not generally found in Western European languages, e.g. Greek, Hebrew, or Arabic, it is essential that typed in a font which supports Unicode, such as Times New Roman or Arial.

Please use fonts available in Microsoft Word: do not use a downloaded non-Unicode font as we cannot use these fonts (they will not open correctly on our computers).

Note that not every Unicode font supports every language, especially East Asian languages. The following list are available in Word (depending on the version you are using):

- Chinese: Microsoft YaHei, Microsoft JhengHei, SimSun, PMingLiU, or KaiTi
- Japanese: MS Gothic, Yu Gothic, or MS Mincho
- Korean: Batang or Malgun Gothic

Please submit a PDF of any chapters containing special characters. This will act as a fixed reference for the typesetter to double check everything has been reproduced correctly.

You should also pay close attention to any special characters when checking the proofs.

## Abstracts

Every chapter, including the introduction and conclusion, requires an abstract. The abstract is a selling pitch for the chapter, focusing on what it is about and what the reader can expect to gain from reading it.

Each chapter abstract should be:

- 100–200 words
- Written in the third person e.g. ‘this chapter discusses’, rather than ‘I discuss’
- Self-contained, without abbreviations, footnotes, or incomplete references

Place the abstract in the chapter file, before the main chapter text, under the heading ‘abstract’ and highlight the abstract to distinguish from the chapter text.

See the [sample chapter](#) for a visual reference.

Abstracts are copyedited and will appear in the files for you to check during production but will not be visible in the final book. They will appear on our institutional eBook platform [taylorfrancis.com](http://taylorfrancis.com).

For more details on the importance of abstracts see our guide to [Making your work discoverable](#).

## ORCID

ORCID is an effective way for each author to make themselves and their work discoverable to others, to ensure they are always appropriately credited and to promote their publications. For further information, including how to obtain an ORCID ID, please see the ORCID section in our guide to [Making your work discoverable](#).

Include an ORCID iD for every author of every chapter, repeating as necessary. Copy and paste ORCID iD(s) beneath the relevant author name(s) in each chapter Word document, beneath the chapter title and before the abstract.

Authored books: include author name(s) and ORCID iD(s) on all chapter title pages and book title page.

Edited books: include editor name(s) and ORCID iD(s) on book title page and on any chapter to which they have contributed as a named author (alongside other chapter author name(s) and ORCID iD(s)).

Double-check ORCID iD(s) for accuracy before submission (test by confirming they return the right profile!).

Neither abstracts nor ORCID iDs will appear visibly in the printed book.

## Research data

T&F Books encourages you to share any research data associated with your book (or chapter). This may take the form of videos, transcripts, and questionnaires as well as data files and spreadsheets. Please see our [Data Sharing Policy](#) for more information.

Shared data should be cited in line with your chosen referencing style and a data availability statement should be included in the preliminary material for your book. Templates are available [here](#).

## Sample chapter

An editable Word version of the sample is also available [here](#).

### 1. Chapter title

Anne Author

<https://orcid.org/0000-0000-0000-0000>

#### Abstract

This chapter covers how to format your chapter files in the manuscript you will provide to Taylor & Francis. It covers manuscripts supplied in Microsoft Word format. The chapter includes all the basics; it emphasises that Taylor & Francis do not have a set house style, but instead require consistency throughout in terms of stylistic choices including spelling and referencing. It also includes guidance for including abstracts, such as the present one, and keywords, as below. It includes information on non-textual content and how this is indicated and referred to in the chapter itself, with specific guidance on callouts and captions.

The chapter text as it will appear in the book then begins here. Note that the purpose of this sample is to show how to include the various aspects outline above including abstracts, keywords, tables, figure callouts and special characters. The actual formatting in terms of line spacing and font size etc. only needs to be clear and consistent rather than following any requirements.

You may choose to refer to tables in the text, such as table 1.1.<sup>7</sup> Note that the table has been added using the insert table functionality within Word, rather than being an image pasted into the document. Because this is created using Word and is fully editable, it is fine to include in the manuscript itself.

State	Abbreviation
Alabama	AL
Alaska	AK
Arizona	AZ
Arkansas	AR
California	CA

Table 1.1. Some U.S. states and their abbreviation

#### What about images?

You may also decide to include an image somewhere. In this case, it's a photograph, so see the Artwork section for details on the technical requirement of the file itself. The image file should not be inserted into the chapter, but instead flagged with a callout, along with a caption (unless the captions are included in a list of figures in the frontmatter).

<Figure 1.1 here>

Figure 1.1. A dog running along a beach. Photograph by the author.

What about special characters?

If the manuscript includes any special characters, make sure these are included in a font that supports Unicode so they will appear the same when opened on another computer or changed to a different font.

*Example*

Your book may include some ancient Greek such as the opening to the *Histories* by Herodotus: Ἡροδότου Ἀλικαρνησέως ἱστορίας ἀπόδεξις ἦδε, ὡς μήτε τὰ γενόμενα ἐξ ἀνθρώπων τῷ χρόνῳ ἐξίτηλα γένηται, μήτε ἔργα μεγάλα τε καὶ θωμαστά, τὰ μὲν Ἕλλησι τὰ δὲ βαρβάροισι ἀποδεχθέντα, ἀκλεᾶ γένηται, τὰ τε ἄλλα καὶ δι' ἣν αἰτίην ἐπολέμησαν ἀλλήλοισι.<sup>8</sup>

### Reference list

Herodotus, *Histories*, trans. A. D. Godley. Cambridge: Harvard University Press, 1920.

Taylor & Francis, 'Manuscript writing and formatting guide'. Taylor & Francis, 2021.

<https://www.routledge.com/our-customers/authors/publishing-guidelines>

---

<sup>7</sup> Note that the table is referred to by number, rather than just 'below'. See Taylor & Francis, 'Manuscript writing and formatting guide' (Taylor & Francis, 2020).

<sup>8</sup> Herodotus, *Histories*, trans. A. D. Godley (Cambridge: Harvard University Press, 1920), 1.1.0.

## Front matter (preliminary material) and end matter

Front matter and end matter include all the supporting material a book requires in addition to the substantive content contained in chapters, such as the table of contents and the index.

The following information applies to most T&F Publications, but certain subject areas may organize their front and end matter slightly differently. Please consult your Editorial Assistant to confirm the appropriate content and order of front and end matter for your book.

### Front matter (Preliminary material, or “prelims”)

Submit your prelims as a single Word file. Include each of the following elements as relevant on the page indicated.

#### *Endorsements (optional)*

##### *Half title page*

- Final author biographies and book description may be included here, to be placed by T&F.

##### Data availability statement (optional)

- To be included if research data is shared/cited. Templates are available from the Data Sharing Policy page.

#### *Title page*

Main title

Subtitle (optional)

“Edited by” (optional)

All author/editor names

- Ensure that the order and exact presentation of the names is final.
- If this has changed, flag to your EA so we can update our database, which feeds out online.

ORCID IDs for each author/editor (optional)

#### *Dedication (optional)*

- Do not include any epigraphs of copyrighted material.

### *Table of contents*

- Format as a simple text list (do not use tables, tabs, columns, or any other complex formatting)
- Do not include page numbers (these will be added during typesetting and will not match the manuscript)
- To include the following

Front matter elements (from table of contents onward, as below in this list)

All chapter titles, to match the chapters exactly

For edited or multi-author collections, the names of chapter authors (presented on the next line below the relevant chapter)

Part numbers and titles (optional)

Chapter subheadings if relevant (no more than three levels including chapter title)

### *List of contributors (edited books)*

- Alphabetical order by surname.
- Do not include titles as part of the name.
- Ensure names match both the contents and the chapters exactly.
- To include:
  - Name
  - Affiliation
  - Country
  - Brief (50 words) professional biography (optional)
- Two options for presentation:
  - Sentence biography (preferred for Routledge)

Anony Mous is a fictional staff member at Taylor & Francis, UK and author of Author Guidelines (2021).

- Stacked (preferred by CRC Press)

Anony Mous

Taylor & Francis

UK

### *Foreword (optional)*

A short introductory piece by someone else, for example a recognised figure in the field or a series editor.

### *Preface (optional)*

A short piece by the author explaining how the book came to be written. Anything more detailed dealing with the content itself should be treated as an introduction and therefore a standalone chapter.

*Acknowledgements (optional)*

- Personal or professional thanks to supporters or contributions beyond the author team.
- Crediting sources of third-party material using any wording requested with the grant of permission for use (a separate lists of credits is also acceptable if the volume is substantial).
- Can be combined with or form the end of a preface if preferred.

*List of acronyms and abbreviations (optional)*

End matter

*Appendices (optional)*

*Glossary (optional)*

- Can be included as front matter if preferred.

*Index*

- Compiled during the Production process at proof stage
- To be completed by you as author/editor, unless agreed otherwise with your Commissioning Editor prior to manuscript submission (in which case you may wish to submit a list of essential terms for inclusion with your manuscript). See [Indexing guidelines](#) for more information.

## Endorsements

Endorsement quotes from notable people in your field can boost the impact of your book. We encourage you to secure endorsements, but they are not mandatory.

Unless agreed otherwise with your Editorial team, securing endorsements is your responsibility.

If you send your endorsers' email addresses to your Editorial Assistant, they will send each endorser a free electronic copy of the book upon publication.

## Specifications

It may seem obvious, but it is worth clarifying to potential endorsers that their quote should mention the book, or a feature of the book, and the benefit it delivers to the reader or the subject area.

Each endorsement must be no more than 50 words in length (1-2 sentences), including the endorser's affiliation as a credit line.

### Example

"Through careful design and composition, T&F's *Author Guidelines* make it easier than ever to publish high quality, impactful academic and professional content. I would recommend this resource to all T&F authors and prospective authors."

Professor Joe Nemo, Fictional Institute for Examples, Canada

## Submission and use

If you'd like endorsements to appear in your book they must be submitted as part of the manuscript along with the rest of your content. There is only space for two or three endorsements in the book.

Endorsements received after manuscript submission can still be added to your book's online profile. While there is space online for a few more quotes, keep in mind that customers will only read so many endorsements!

We will also take snippets from any positive reviews your book receives and display these as endorsements in your book's online profile.

## Artwork

This section covers the technical requirements for images you wish to include in your book. For information on image callouts and captions within the script, see the Typescript section. For how to name, organize, and send files, see the submission guide.

If you did not agree to a specific maximum number of images, please discuss your intended inclusions with your Editorial Assistant in advance of manuscript submission.

Unless previously agreed with your Editorial team, please only include images in your book if they are essential to conveying your point(s) successfully, rather than for decoration.

Bear in mind that your book will be printed in black and white (unless agreed otherwise) so all imagery you include should be legible. For example, very dark, low contrast photographs or graphs with numerous shades or colours may not translate well and should be adjusted or omitted.

Similarly, even if an image is technically good enough, consider how it will appear on the page, and whether the specific detail is important, or just the overall context. For example, a very detailed map at only five inches across may not be legible enough to identify towns or roads, but if the objective is just to show the broad shape or location of a country, it may be sufficient.

Remember to document all details about your artwork in the [Artwork and third-party material permissions log](#), which must be submitted alongside your manuscript.

## Halftones

Photographs, screenshots, and any other images with a continuous variation of colour and shading are considered halftones.

For a book of a typical trim size, halftones should be supplied as individual files at a minimum of 1,500 pixels wide and at their original resolution (the higher the resolution the better) to allow them to be printed across the full width of the print area on the page at a suitable print quality.

Do not use any software to artificially enlarge an image made up of pixels. While this may make it technically large enough, the image will appear pixelated and low quality.

Please discuss with your Editorial Assistant if you have an image that does not meet the above size requirements but is essential to the context of the book.

Halftones should be supplied as .jpg or .tiff files (screenshots can be supplied as .png files). Do not paste halftones into the manuscript text. See the [Manuscript submission guide](#) for further details.

If you will be depicting people in your images, aim to reflect diversity as far as possible, including in characteristics such as age, gender and sexuality, ability, racial and ethnic identity, and cultural background.

## Line art

Graphs, diagrams, equations, lines, and shapes over a plain background are considered line art. They are composed of block colours with little or no shading.

Line art should be supplied as editable files in the original format or software in which it was created. This will allow for both the whole image and individual elements to be resized and optimized for the page if needed without impacting the quality of the image.

The format will depend on what the image is and how it was made. Microsoft Office Word or PowerPoint can create simple diagrams such as flowcharts using in-built functionality, and Microsoft Excel can be used to create graphs and charts.

Most specialist software will have various options for exporting images. Suitable vector formats are .eps, .svg, and .ai (adobe specific).

Do not copy line art from other material and supply as a halftone. Diagrams or graphs should be remade where possible.

Where line art is only available as a halftone image it will need to adhere to the halftone requirements provided in this guide. A higher resolution is needed to print at a suitable quality; lines and curves can otherwise appear jagged.

While line art may include other text, do not embed the figure caption within the image. This should be provided separately (see the [Typescript section](#) for details).

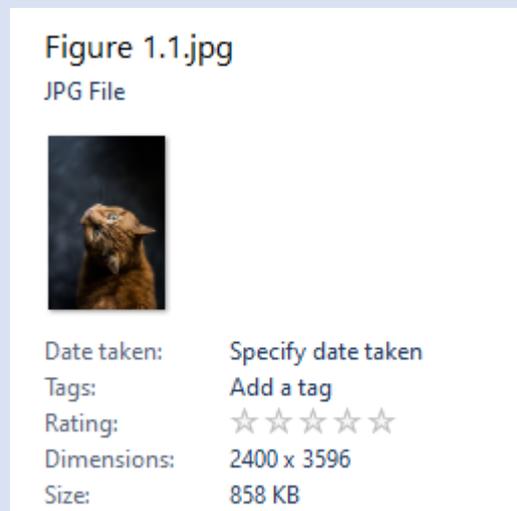
## Composite images

If you have a line art image that includes halftone elements (for example, a large flowchart), supply the overall line art as above (i.e. editable) and the halftone elements separately in their best, original size and resolution. Flag to your Editorial Assistant that it is one 'figure' overall.

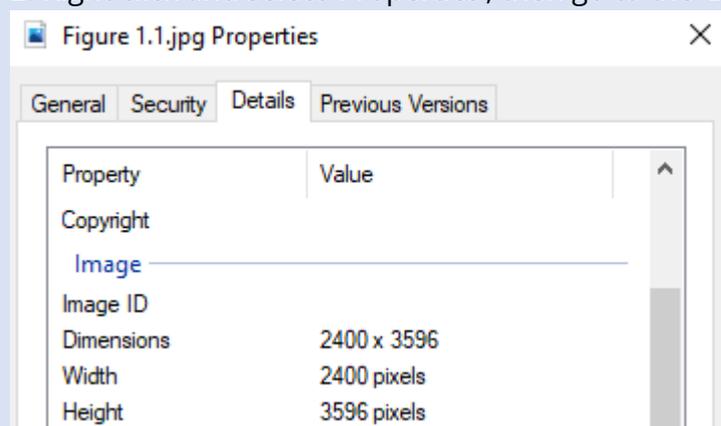
## Checking image size

There are three ways to check that the width of your image is at least 1500 pixels in Windows Explorer:

1. Select the file and click Alt + Shift + P to show the Details pane:



2. Right click and select 'Properties', then go to the 'Details' tab:



3. Set your file view to 'Details' by selecting 'Details' view under the View tab at the top of Explorer. Then right click one of the columns in the window, click 'More', and select 'Dimensions' to add it as a column in your folder view:

Name	Status	Date modified	Type	Size	Dimensions
Figure 1.1.jpg	✓	01/02/2021 10:14	JPG File	859 KB	2400 x 3596

Remember to look at the image and confirm that it is clear and good quality at the right size.

## Alt text

### What is alt text?

Alternative Text (alt text) is a short text description that can be digitally attached to figures or images to convey to readers the nature or contents of the image. It is used by systems such as pronouncing screen readers to make the object accessible to people that cannot read or see the object due to a visual impairment or print disability.

All figures in T&F publications require an alt text description (unless they are purely decorative, which is generally discouraged). This includes visual resources hosted in instructor resources, image banks, companion website downloads and author-hosted websites (all websites should be fully accessible in line with [Web Content Accessibility Guidelines](#)).

Video and audio content will require the equivalent for alt text, which is at the very minimum, a transcript. You can read more about creating transcripts on the [W3C website](#).

### Why is alt text so important?

Alt text is a key aspect of accessible publishing and its inclusion in our content ensures T&F meets its key moral, ethical and legal obligations to customers by recognizing their challenges and responding appropriately to their needs. A digital “accessible” text is one that provides equal opportunity to all readers, including those with visual or print impairments. Taylor & Francis is committed to the supply of accessible content, ensuring as many readers as possible have access to the content we publish. Alt text is also beneficial to search engine optimization as the alt text is indexed by companies like Amazon and Google. Implementing alt text will ensure your titles reach the top of these search results.

Alt text will improve customer experience, but there are also legal challenges which require publishers to create more accessible products and services. European Union Member States will have to adopt and publish the laws, regulations and administrative provisions necessary to comply with the European Accessibility Act by 28 June 2022. Member States will then have to apply the measures from 28 June 2025.

Therefore, if T&F sell any eBook after 28 June 2025 then that eBook must comply with the accessibility requirements of the Act, even if the eBook was created before 28 June 2025. We will be unable to retrospectively create alt text for all of our 150,000 backlist eBooks, plus cater to new titles requiring alt text creation. If your title does not contain alt text now, and you expect it to still be in print in 2025, we may be unable to sell it into the European Union from that point forward.

In the United States, Section 508 of the Rehabilitation Act (Americans with Disabilities Act) protects the rights and interests of customers. Under Section 508, agencies must give disabled employees and members of the public access to information comparable to the access available to others. US-based universities cannot receive federal funding unless the titles they adopt are ADA-compliant, so ensuring your book is accessible is one way to safeguard your title for adoptions.

### Composing alt text

- Alt text is not a rote description of the image. Instead it should convey the context and purpose of an image.
- Alt text is not the same as a caption, which typically provides information supplementing or not already in the visual element itself.

#### Example



In a hypothetical chapter on inspirational photography, the figure caption for the below image may read:

Figure 1: Example of an inspirational image

Without visual context, this caption does not tell the reader anything about what the image contains.

The alt text for this image may read:

Two hands holding the word 'Hope' up against a sunny sky.

Successful alt text descriptions describe key elements and meaning in a way every user can understand. Unsuccessful alt text describes images in a way that is confusing or does not convey the educational goal of the content.

Alt text for a visual element can vary depending on how it is used. For example, the same image of New York City may be used within an architecture book and a book on photography. In the first case, the alt text may describe the construction elements and design of a skyscraper. In the latter, the alt text may discuss the angle of the sun

reflecting off windows or the people walking by, or even what makes the photo “good” or “bad” from a photographer’s standpoint.

Ask yourself:

- Why is this visual element here?
- What information does it present?
- What is its purpose?
- If the image were removed, how would I describe it to convey the same information and/or purpose?

Alt text should be as objective as possible. Successful alt text follows some general rules. It is:

- **Concise.** Using a screen reader is time-consuming and unnecessarily long descriptions can create a burden on the user. Alt text should strive to be under 100 words and generally 25 to 30 words long.
- **Targeted.** Descriptions should reflect the context and intent of the image, matching the focus of the text, chapter, and title. The alt text may have different descriptions depending on its purpose in a work.
- **Unique.** Do not repeat descriptions or text already provided in the caption or the surrounding text. When images are completely described by their caption or surrounding text, consider identifying them as decorative images.
- **Clear.** Spell out all contractions, numbers, and non-Latin letters and present the information in a logical and consistent order.
- **Simple.** Screen reading software does not read formatting in alt text, so do not use formatting, such as bullet points, in alt text descriptions.
- **Singular.** Screen reading software indicates the alt text is a replacement for an image, so do not use redundant phrases such as “Image of...” or “Graphic of...”.
- **Consistent.** Use the same level and style of language used within the main body of text.
- **Inclusive.** Alt text should not contain additional information a sighted person (a customer not using a screen-reader) would miss.
- **Complete.** Conclude your alt text with a full stop/period (this allows for a pause in the screen reader before it continues onto the next body of text).

Sometimes the caption describes the essential content and context of the image, rendering further alt text unnecessary.

### Decorative imagery

Alt text is not required for purely decorative imagery. T&F discourages the inclusion of purely decorative imagery, unless agreed in advance with your Editorial team. These images do not require alt text: these are marked as ‘decorative’ in the eBook so screen readers skip over them.

For decorative images please enter “decorative” in the alt text space, and for those where the caption is sufficient, please enter “caption sufficient”.

## Long Descriptions

Long descriptions are in-depth descriptions of an image beyond what alt text can provide. Long descriptions are rare, but some STEM titles may require them. These descriptions are added in addition to alt text and generally follow the same rules, but they may be any length and can be formatted with lists and tables to clearly organize complicated information or data (this is particularly relevant on STEM topics).

## Submitting alt text

Please submit all alt text and long descriptions using the [Artwork and third-party material permissions log](#). These must be submitted with your final manuscript. The alt text will be inserted during eBook conversion.

For decorative images please enter “decorative” in the alt text space, and for those where the caption is sufficient, please enter “caption sufficient”.

## Can I see more examples?

Please see [here](#) for further examples of alt text.

## Permissions guide

You need permission from the rightsholder(s) of any third-party material to use it in your book if the original source is under copyright.

If you think permission is not required for a piece of third-party material, you will need to provide proof. This includes where the original work is copyright exempt/expired/licenced and where you are invoking fair use/dealing.

You must document information on the use of and permission for all third-party material in your book in the [Artwork and third-party material permissions log](#) and submit this and the [Permissions declaration form](#) when you submit your final manuscript.

Unless you have made an alternative arrangement in writing with your Commissioning Editor, it is your responsibility as author (or for edited books, jointly as editor with your contributors) to obtain, and bear the cost of, third-party material and permissions.

Permissions can be complicated, time-consuming, and expensive. Our primary piece of advice is to avoid third-party material and avoid permissions. If you feel third-party material is necessary, get the process started as early as possible as it can take time for rightsholders to respond.

### Overview of the permissions process

1. Identify third-party material
2. Confirm that third-party material is necessary
3. Determine copyright status of third-party material
4. Apply for permission
5. Document permission
6. Submit permission

### Disclaimer

We have collated the information in this guide to help you with permissions, but we cannot legally judge if something needs permission. Our policy is to err on the side of caution. We encourage you to seek legal advice.

We will remove any third-party material for which evidence of permission or exemption is not provided.

## 1. Identify third-party material

Third-party material comprises anything you have not created specifically for the forthcoming work we are publishing. This includes:

- Material you or your company/institution has created previously, whether published or not
- Material from other T&F publications
- Redrawn artwork<sup>9</sup>
- Third-party material included in previous versions (such as dissertations) or editions

## 2. Confirm that third-party material is necessary

Referring to, describing, or discussing third-party material is often enough to serve the intended purpose of using it. If including third-party material is unavoidable, use only as much as is necessary to support the original content you are basing upon it.

## 3. Determine copyright status of third-party material

### *About authors, rightsholders and sources*

The author of the source of material is not necessarily the creator or rightsholder of the material – they may have included it (presumably with permission) from a third-party. Please ensure you check the attribution/credit line or acknowledgements.

The author/creator is not necessarily the appropriate rightsholder from whom to secure permission (even if they are the copyright holder); the publisher or curator of the material will usually hold reproduction/distribution rights and is usually the best place to start.

### *About copyright*

Copyright protects creative works<sup>10</sup> as intellectual property, preserving the interests of the creator/rightsholder(s) and controlling use of material by others. The Wikipedia entry on copyright is a good place to start: <https://en.wikipedia.org/wiki/Copyright/>

And primary source information on US and UK Copyright can be found here:

UK Intellectual Property Office: <https://www.gov.uk/topic/intellectual-property/copyright>

US Copyright Office: <https://www.copyright.gov/>

### *Creative commons and open access*

Copyright works may be made available via a creative commons licence, which is also the mechanism by which most publications are made open access. There are numerous creative commons licences that allow varying degrees of freedom to reproduce material. See [creativecommons.org](https://creativecommons.org) for more information and links to creative commons media and sources.

If you want to use any third-party material in your open access book, you must additionally make sure that the permission granted by the rightsholders includes re use in an open access publication, stipulating which creative commons licence it will be published under.

### *Public Domain*

Works in the public domain are those for which no exclusive intellectual property rights apply. These are usually therefore available for use without payment or permission, although attribution is ordinarily required. See [Wikipedia's entry on the public domain](#), which covers copyright expiry timeframes and plenty more.

### *Warning: the internet*

It can be difficult to trace the original source of material and prove that it is in the public domain. There is an important difference between a work being 'publicly available' because someone has posted it on the internet, and 'in the public domain'

Material is not in the public domain simply because it is available online, where material is frequently posted without the knowledge or permission of the rightsholder(s).

Remember that is our policy to exclude anything without proof that it is usable, so you will need to provide this if you wish to use something in your work.

### *Fair Use and Fair Dealing*

Fair use (US) and fair dealing (UK) are related legal concepts that allow the inclusion of brief excerpts or limited illustrations from copyright work without explicit permission.

There is, deliberately, no definition of either fair use or fair dealing (i.e. "up to 400 words"). Each case must be analysed to determine the reasonableness of the use.

Both US and UK law provide clear guidance for analysing fair use based on nature of the new publication, the purpose or character of the use, the amount of material being used (especially as a proportion of the original work) and the potential impact that its use may have on the original publication. We urge you to review information on this if you are considering relying fair use/fair dealing to justify the use of copyright material:

UK: <https://www.gov.uk/guidance/exceptions-to-copyright#fair-dealing>

US: <https://www.copyright.gov/fair-use/more-info.html>

#### *Specific T&F policy on fair use/fair dealing*

As a commercial publisher, the scholarly or education nature of our publications is rarely a justification for fair use or fair dealing.

Epigraphs do not constitute fair use or fair dealing and T&F do not allow for their inclusion. If you wish to include a quotation it must be embedded and actively addressed in your text.

#### *Commonly used sources of permission-free material*

Please review the information provided for any individual document or source to confirm in each specific case.

- Publications by the US federal government
- UK government and legal materials (Crown copyright):  
<https://www.parliament.uk/site-information/copyright/open-parliament-licence/>  
<https://www.nationalarchives.gov.uk/doc/open-government-licence/version/3/>
- European Court reports and judgments, treaties and regulations reproduced from EUR-Lex, Europa, or Curia
- Images from Google Earth/Maps and Google Ngram:  
<https://books.google.com/ngrams/info>  
<https://www.google.com/permissions/geoguidelines/>
- Copyright does not apply to raw data, but rather how it is put together and transformed into an original creative work. You can usually use raw data to construct your own table without requiring permission, but if you intend to use an existing layout, format or selection (e.g. a database, table or graph), you must secure permission
- Our science-related imprints and lists <sup>11</sup> can take advantage of the STM Permission Guidelines (of which T&F is a member and signatory) to use small portions of works published by other signatories for free, and sometimes without seeking permission. See: [www.stm-assoc.org/permissions-guidelines/](http://www.stm-assoc.org/permissions-guidelines/)

#### *Resources for finding the rightsholder(s)*

A list of library holding directories, rights management societies and publisher associations is listed below that may help you track down the rightsholder of a work.

<https://www.hrc.utexas.edu/research/watch/about/>

<https://www.dacs.org.uk/>

<https://discover.libraryhub.jisc.ac.uk/>

[https://www.literarymarketplace.com/lmp/us/index\\_us.asp](https://www.literarymarketplace.com/lmp/us/index_us.asp)

<https://arsny.com/>

<https://publishers.org/>

<https://www.copyright.com/>

Taylor & Francis controls the rights of many titles previously published by other imprints that have subsequently become part of the Taylor & Francis portfolio. You still need to apply for permission to reproduce material published under these imprints.

These include Allen & Unwin (select titles), Architectural Press, Ashgate, Baywood, Bloomsbury Academic (Photography and Anthropology), Butterworth-Heinemann UK, Cavendish Press, CRC Press, Croom Helm, David Fulton, E & FN Spon, Earthscan, Eye on Education, Falmer Press, Focal Press, Greenleaf Publishing/GSE Research, Holcomb Hathaway, Karnac Publishing, Lawrence Erlbaum, M.E. Sharpe, Methuen & Co. (the academic list), Paradigm Publishers, Pickering & Chatto, Psychology Press, Pycszak, Routledge, Routledge & Kegan Paul, RoutledgeCurzon, RoutledgeFalmer, Spon Press, Tavistock Publications, Transaction Publishers, UCL Press, Westview Press, and Willan.

If you cannot identify or locate the rightsholder, or if they do not respond, please remove the material, and find an alternative.

#### 4. Apply for permission

Unless otherwise agreed in writing with your T&F Editor, you will need

Commercial, non-exclusive, worldwide English language rights in all forms and media, including print and eBook form, for the lifetime of the edition.

Please discuss with your T&F Editorial Assistant if any third-party rightsholder requests anything more restrictive than the above or requires additional details (e.g. expected price, year of publication).

There are three options for requesting permission depending on the material and the rightsholders' requirements:

1. Request and obtain permission quickly through the [Copyright Clearance Center](#) if possible.
2. Follow the guidance on the work's page on the rightsholder's website or in their information section, especially if you are contacting a publisher (for example

[www.routledge.com/info/permissions](http://www.routledge.com/info/permissions)). There may be a specific form or email address for permission requests.

3. Email your request to the likely rightsholder. Some suggested wording is included [below](#).

Be prepared to pay for permission and to negotiate any fees demanded (underscoring to copyright holders that the use, though commercial, is for educational or scholarly purposes, is a good tactic).

### *Permission email template*

*Edit/complete any portions in [square brackets]*

Subject line: Permission request for [Routledge/CRC Press] book

I am writing to request permission to reprint the following material in a book that [Routledge/CRC Press], will soon be publishing in the [academic/professional] market.

The material for which I am requesting permission is:

[insert selection's bibliographic info., including page range, word count if applicable]

to be reprinted in:

[Insert title] by [author(s)]; proposed date of publication is [Season and year].

Approximately [#] pages

List price: [\$/£#] in print and eBook.

We require commercial, non-exclusive, worldwide English language rights in all forms and media, including print and eBook form, for the lifetime of the edition.

Appropriate credit will be given in the book's acknowledgements and/or alongside the material. Please indicate your preferred wording.

If you have any questions about this request, please contact me at [insert contact info.].  
Many thanks for your attention to this request.

## 5. Document permission

Use the [Artwork and third-party material permissions log](#) to keep track of your third-party materials, their permissions status, and your evidence.

Ensure that appropriate credit has been given in your manuscript, either alongside the material, or in an acknowledgements section. Follow any requirements given by the rightsholder in terms of location and wording.

## 6. Submit permission

Submit your [Artwork and third-party material permissions log](#), and all permissions evidence along with the rest of your manuscript materials on or before the due date. You will also need to sign and return the [Permissions declaration form](#).

Permissions will be assessed as part of the manuscript assessment. Production will not begin until all aspects of the manuscript, including permissions, are finalised. Material without adequate permission (or evidence that it is not required) will be removed.

## Appendix A: non-exhaustive list of works potentially under copyright

Poetry

Prose

Dialogue (from film, theatre, television, etc.)

Lyrics

Transcripts

Music composition/notation

Private correspondence and personal information (including letters and email)

Translations

Epigraphs<sup>12</sup>

Software

Advertisements

Trademarks and logos

Images

Photographs (including of paintings and sculptures)

Images in which individuals are identifiable, especially children

Illustrations, sketches, and diagrams

Graphic art

Screenshots and screen grabs

ClipArt

Maps

Fiction and non-fiction

Books, essays, graphic novels, journal, magazine or newspaper articles, white papers

Letters and interviews

Social media, e.g. Facebook, Twitter, Instagram, Pinterest, YouTube, etc.

Blogs, websites, and search engines (including Wikipedia and Google)

Works by students/children

---

<sup>9</sup> Unless you have substantially transformed the original through enhancement or character, i.e. to make a new work or a new critical point)

<sup>10</sup> A representative list of creative works that may be subject to copyright is provided in this appendix.

<sup>11</sup> CRC Press, Psychology Press, Routledge Built Environment and Routledge Behavioural Sciences.

<sup>12</sup> As a rule, we do not allow epigraphs in our titles. These serve as an embellishment and are more suited to fiction or trade publishing. Should you wish to use a quotation in your work, please embed it in the text with suitable context and discussion.

## Cover design

Most T&F titles will bear one of our signature covers, carefully designed by our in house team. You can browse these cover designs at the following links:

[Routledge monograph cover designs](#)

[Routledge template cover designs](#)

[CRC Press monograph cover designs](#)

[CRC Press template cover designs](#)

[Routledge \(International\) Handbook/Companion example](#)

[Focus \(short form\) example](#)

The choice of design is governed by the type of book, the imprint, and the series the book belongs to (if any). Where possible, we will offer you a choice of design and/or image for your book cover, so please ask your Editorial Assistant about your options.

Otherwise, your Editorial Assistant will discuss your cover design with you in the run up to manuscript submission. There is clear evidence that having a book cover image ready when your book is first publicly announced (usually around the time your book enters production) can boost its profile and potentially improve sales, so we aim to agree your cover design during the manuscript preparation stage.

## New Editions

New editions of books should be planned with your Editor. The nature of the new edition and amount of revision required will determine how it should be approached and supplied, and we will advise accordingly and provide the appropriate files to be worked on.

If substantial changes and rewriting of the text is involved, it is preferable to submit a new manuscript in Microsoft Word. We can provide final (copyedited) text of the previous edition in Microsoft Word (once the new edition contract is signed).

If changes to the existing text are limited, or if the text design is complex, it is preferable to indicate changes on a PDF copy of the previous edition (which we can provide) using the in-built editing and note functionalities in Adobe Acrobat or Reader. The main thing is to ensure that revisions are indicated clearly and consistently. It may help to discuss a sample with your Editorial contact, who can check with the Production team to confirm that your approach is suitable.

If changes to the existing text are limited but substantial new sections, or even chapters, are being added, a hybrid approach is best. Mark up the PDF of the previous edition, including "insert text" indicators, and then supply the text for insertion in appropriately named separate Word documents.

For example, the first section of text to be inserted in chapter 9 would be saved in a file named 9A and an "insert text" indicator would be added to the PDF at the appropriate place stating "insert 9A here".

A few other things you will need to consider include:

### Artwork

Please check with your Editorial team whether we can reuse artwork/figures from the current edition, or if these need to be resupplied.

### Permission

Any permission for third-party material used in the previous edition will probably need to be obtained again.

### Numbering

Any changes affecting chapter, figure, and table etc. numbering must be reflected throughout the new script or files. This may include references to that numbering elsewhere in the script and renumbering all sequential elements.

## Manuscript submission guide

This section covers how to supply your finished manuscript files to us. If you are supplying camera ready LaTeX files, please see the [Camera ready guide](#) instead.

Please use this guide in conjunction with the [Submission checklist](#), which must be supplied alongside all content files and other supporting materials and will help you organize your files. Information on composing and compiling the contents of the manuscript files can be found in the relevant part of these guidelines.

Your Editorial team will check your submitted manuscript before handing it over to the Production department. This process can take a few weeks, depending on the checks required and the condition of your manuscript.

We cannot proceed with production until everything is present and correct, so to avoid delays at this stage, please ensure you have followed the guidelines provided and that nothing is missing, incomplete or does not meet requirements.

Equally, we cannot accept changes to the manuscript once it enters production. For this reason, please make sure that the final manuscript you submit to us, is, in your view, final and ready for publication.

Two areas that frequently cause delays are artwork size/quality, and permissions to use third-party material. Please review these two aspects carefully. We reserve the right to remove any material that does not meet requirements, though we will always try and provide you a final opportunity to improve or replace any problematic material.

## Submission process

### 1. Name and organize your files

- Each manuscript element should be submitted in an individual file.
  - Every chapter, section, or other text file (including the introduction and conclusion) should be a separate .doc or .docx Microsoft Word document, or compatible Mac document.
  - Each figure should be submitted in a separate file in its original format (see the [Artwork guide](#) for more details).
- Name and number chapters consecutively and consistently so their order in the manuscript file folder reflects their planned order in the book and your table of contents (this will help you spot any holes or duplicates!).
- Name artwork files by their figure (or other type) number, exactly as presented in callouts and captions (i.e. to reflect the chapter number and the order within that chapter).

- If your book is organized into parts, supply files to indicate each part in the appropriate place, including the title if it has one. If a part has an introduction, include it within the relevant file.
- Keep file names short and simple to avoid confusion and errors transferring and saving.
- It may be useful to create subfolders for different elements, for example one for figures and one for text files.

*Example file naming and structure (with parts)*

00a\_Prelims.docx

00b\_Introduction.docx

01a\_Part 1.docx

01b\_Chapter 1.docx

02\_Chapter 2.docx

...

Figure 1.1.jpg

Figure 1.2.tif

Figure 1.3.eps

Figure 2.1.jpg

Alt text.docx

## 2. Confirm that all your files are the correct and final version

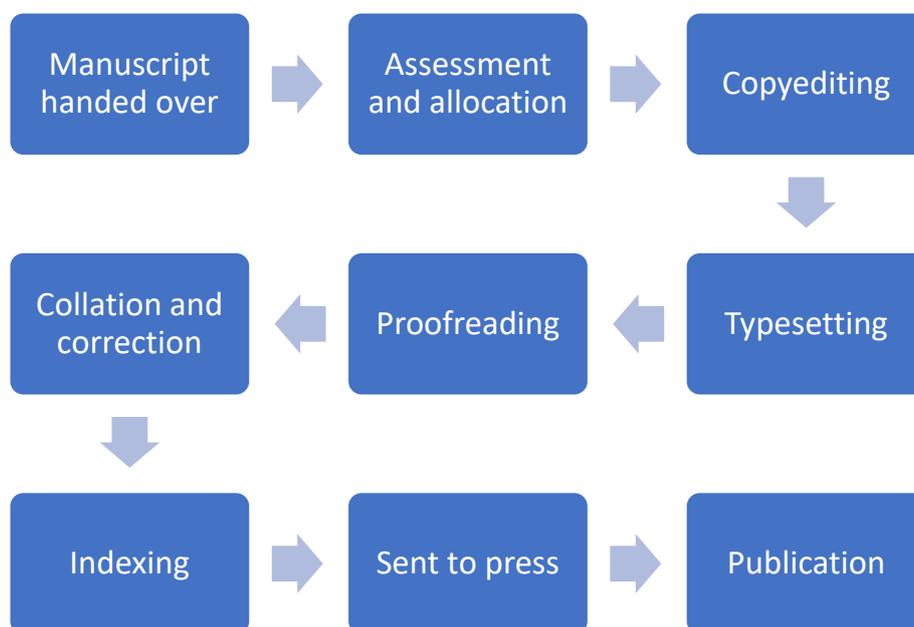
- Sending multiple versions creates extra queries and could cause confusion as to which files to use
- Only send revised files if we request them to address any issues

## 3. Send your files electronically as email attachments

- Please put all files into one folder and zip if necessary (use your surname for the folder name).
- Sending several emails risks things being overlooked.
- If files are too large to email, please use a reputable file hosting or transfer service (your Editorial Assistant can recommend one).

## Production guidelines

### Overview of the production process



### Production team

Production Editor (PE)	Main contact at T&F who supervises the whole production process.
Project Manager (PM)	In addition to the PE, most books are coordinated by an external project manager for certain stages. You will be introduced and will work primarily with the PM for these stages.
Copyeditor	Usually an external freelancer with experience working with T&F.
Typesetter	Typesets the final, copyedited script into the chosen text design and final appearance of the book.
Indexer	If you are not compiling the index yourself, a freelance indexer will be appointed to select appropriate terms for inclusion and map them against the page numbers of the final typeset book.
Cover designer	Certain books will have a designed cover put together by our in-house team, but most are composed using templates. Your Editorial Assistant will coordinate the cover process.

## Key stages requiring your input

### Copyediting and queries

The Copyeditor will do the following:

- Use the Microsoft Word track changes feature while editing
- Check whether any material appears to be missing
- Check whether the list of contents is consistent with the actual contents in the text
- Check that notes, references and captions are complete and consistent and that any numbering is correct
- Check for and correct errors in spelling, grammar, and punctuation
- Check for consistency in the author's choice of words, punctuation, and general style
- Provide a list of running heads for your approval
- Query any potentially libellous statements
- Tag the manuscript clearly for the typesetter to follow, so that levels of heading, extracts, lists, boxes, tables, figures, notes and references and any display matter are all easily identified for setting

Please be prepared throughout the copyediting stage to answer queries from your Copyeditor via the Production Editor/Project Manager as they work through your manuscript.

Once copyediting is complete, you will receive the copyedited script to review. This an opportunity to confirm the content as amended by the Copyeditor before everything is handed to the Typesetter to layout (so there's no need to worry about the format at this stage)

We cannot accept changes to the manuscript at this stage besides minor corrections or clarifications based on the Copyeditor's work. For this reason, please make sure that the final manuscript you submit to us, is, in your view, final and ready for publication.

### Proof correction

The copyedited script will be typeset into the final book layout following the chosen text design. You will be sent the page proofs as a PDF file to review and proofread. Some vendors may ask you to log in to a system and will provide specific details if so.

This stage is to identify errors in the proofs and make essential corrections. As with Copyediting, we cannot accept changes to the manuscript at this stage besides minor corrections or clarifications.

Unless directed otherwise, please mark up the PDF proofs in Adobe Acrobat or Reader, using the built-in comment tools to indicate deletion, replacement, or addition as required. Please apply these as consistently and clearly as you can.

To do so, select a tool from the toolbar or right click at the desired place in the text and choosing from the right click menu. Select the text you wish to mark or change (or place the cursor at the desired place). Available tools include:

- Strikethrough text: to indicate deletion
- Replace text: highlight text to be replaced and type replacement text when prompted
- Insert text: place cursor where required and type text to be inserted

Other corrections can be indicated by right clicking and selecting 'add note to text', which will highlight it and add a comment. This could be used to indicate italicisation, for example.

Please avoid the 'sticky note comment' and the 'add text comment' which often produce confusing and ambiguous results. Do not attempt to directly edit the text, even if your software allows.

Please only use the sticky note comment feature if it refers to something that cannot be directly selected in this way, such as an image, as it is less precise.

Your corrected proof will be reviewed and then corrections implemented alongside those from the Production Editor or Project Manager. You will not be sent a second proof.

## Indexing

If you are compiling the index yourself, please refer to the [Indexing guide](#).

If your index is being compiled by a freelancer organized by T&F, the final index will be sent to you for a final check.

## To Press and Publication

The final files are archived and distributed to printers and ebook distributors around the world. This happens in advance of the official publication date to ensure availability as soon as the official date arrives.

Your gratis copies and any pre-ordered copies may be sent out and arrive before the official publication date, and the eBook will likely be available on our institutional ebook platform [taylorfrancis.com](http://taylorfrancis.com) too.

## Indexing guide

This section is provided if you are compiling your own index. If your index is being compiled by a freelancer organized by T&F, the final index will be sent to you for a final check, and you are welcome to submit a list of key terms for inclusion alongside the rest of your final manuscript.

The index is a tool for your reader to help them navigate to specific topics and discussions. It should be a concise list of key terms from on the substantive content in your chapters (passing mentions, citations, notes, and preliminary material are not normally indexed).

The index is always the last part of the book to be put together and submission of your final copy will be subject to a tight deadline to keep the publication schedule on track. You can start considering index entries as soon as you have completed the final draft of your manuscript to help you meet the deadline.

It is our house style for a combined author/subject index. If you have a strong preference for separate indexes, please let your Editorial Assistant or Production Editor know before you start compiling your entries.

## Compiling your index

1. Go through a copy of your typescript, highlighting words you want to include with our guidance on your choice of entries in mind. Headings and subheadings are usually a good place to start.
2. Make a list of these words, in the order in which the words fall chapter by chapter (you will alphabetize them later).
3. Keep the highlighted typescript and your list to one side until you receive the numbered page proofs.
4. Use the numbered proofs to go through your book chapter by chapter and insert the page numbers against each entry on your list. You can use the 'Find' function to locate words within the proof PDF.
5. As you go, evaluate your designated entries once more and add or remove terms as appropriate.
6. When you are satisfied that your index is complete, put it into alphabetical order and format your index

7. Submit your index to your Project Manager or Production Editor as appropriate. Supply your index by email in Microsoft Word (or a compatible document) and use your surname and the book title as the file name.

## Formatting

Your index should be formatted as follows:

- Single column, double spaced
- One line per entry
- Indent turnover lines, but do not use any other kind of special formatting (i.e. tabs, columns)
- Leave an extra line space between alphabetical groups
- When indexing text within tables, put the number span in **bold**
- When indexing text within figures, put the number span in *italics*
- If you do decide to index text within notes, put 'n' plus the note number after its page reference, e.g. 48n2

## Choice of entry

Ask yourself the following questions for each entry:

- Is the entry necessary?
  - Is the entry a term that readers are likely to look up?
  - Is there an alternative term that I should either use instead in my manuscript, or that I should cross reference?
- Is the entry helpful to the reader?
  - Does the term appear too many times to be practical, or too few to be relevant?

## Spelling and punctuation

Place a single space after the main entry and before the first page number: note that there is no punctuation here, just the single space. For example:

Wodehouse, P. G. 45, 54

Where there is more than one-page reference for an entry, place a comma and a single space after each page number, e.g. 45, 54, 97–8, 102.

Individual terms (i.e. anything that isn't a proper noun) should not have initial capitals, unless this is how the term appears in the text.

Words should have the same spellings and accents as the text, e.g. if a word is presented in italics in the text, the corresponding entry should also be in italics.

If a contributed volume has variant spellings of the same word across different chapters (e.g. armour/armor or a word with an -ize ending in one chapter and an -ise ending in another), the spelling of the index entry should follow the spelling style used in the front matter.

Variant word forms are normally brought together under a preferred term to avoid them being dispersed under more than one heading throughout.

Please space and punctuate authors' initials in the same style as they appear in the proofs, e.g. Wodehouse, P. G. or Wodehouse, P.G.

Number span style should match the manuscript. Note that if you are using minimum number spans, teen numbers should not be elided (for example, 16–17 not 16–7 or 213–14 not 213–4).

## Subentries

When an entry contains more than six-page references, or a reference spans more than nine consecutive pages in the text, it should generally be broken down into subentries. On the other hand, there should not be a subentry for every page number.

If the main entry has no page references, the first subentry should appear after a colon.

If the main entry has page references, the first subentry should run on the same line after a semicolon. For example:

climate system 39; and hominid lines of evolution 233

Subsequent subentries should be separated by a semicolon and run on the same line. For example:

energy: conservation of 11, 13; dissipation 48, 51, 77

Excessive subentries should be avoided.

There should be only one level of subentry.

Prepositions (in, at, of, etc.) should be ignored when alphabetizing subentries. For example:

church: altarcloths 19, 36–7; as building 4, 12–13, 67–73; as meeting-place 6; pews, material used in 26, 202–3; in village community 62

## Cross-referencing

This is a useful tool and may be used to help guide readers to related entries within the index.

See

If the entry is purely a cross reference, the entry is followed by a single space, the word 'see' in italics and the cross reference. For example:

sensitivity *see* tolerances

Note that under the entry for 'tolerances' there is no cross reference back to 'sensitivity'. Page numbers should not be stated where 'see' is used.

See also

This should be used to direct the reader to additional related information. For example:

analog fabrication 71–6, 77; preshaped resist 72, 73–4; *see also* continuous relief micro-optics; continuous relief macro-optics

Page numbers should not be stated for the terms that follow 'see also'.

## Alphabetizing

The alphabetical position of the entry in the index is governed by the choice of the first word of the entry. Normally these words are nouns, rather than adjectives or verbs, and they should have the same spellings and accents as they do in the main text.

The rules for alphabetization are not clear-cut. You can follow a different indexing style that would place abbreviations and initialisms differently, provided you are consistent.

There are two general formats – letter-by-letter and word-by-word. Whichever you use it is important to follow one format consistently.

Letter-by-letter	Word-by-word
soul	soul
soulard crab	soul brother
soul brother	soul food
souletin	soul kiss
soul food	soul mate
soulful	soul music

soul kiss	soul sister
soullessness	soulard crab
soul mate	souletin
soul music	soulful
soul sister	soullessness

Here are a few quick answers to some frequently asked alphabetizing questions:

- Entries starting with numerals can be alphabetized as though spelled out (e.g. 10 Downing Street alphabetized under T) or they can be grouped together in numerical order at the start of the index.
- Abbreviated words, such as Mc and St, can be treated as though spelled in full: Mac, Saint.
- Groups of letters, such as HIV, can be ordered as a series of single letters:

health belief model 48

health education: campaigns 14; models 47, 52

HIV 67, 89–90; changes in response 68; epidemiology 45; holistic therapy 65

## Proper names

References to proper names should be made as separate entries, not as subentries:

Faraday, M. 328

Faraday's law 401, 421

People's names should be indexed under the first letter of the surname but institutions, Acts of Parliament, book titles, etc., should be placed according to the first word after the article:

Planck, Max

Max Planck Institute

Compound names of people should be indexed under the first part of the surname, whether hyphenated or not.

Guidance on alphabetizing surnames starting with a preposition (van, de, Von) does vary but these should generally be indexed according to capitalization of the preposition:

Van Damme, J. C.

Damme, J. C. van

However, the preferences of the person being referenced should also be taken into account so a good rule of thumb would be whether you would include the preposition when referring to that person by surname only: Ludwig van Beethoven would be found under 'B' for Beethoven, but Vincent van Gogh would be found under 'V'. This gives your reader the best possible chance of locating the index entry they want.

Titles should be placed according to the first word after the article. E.g. 'The Spy Who Loved Me' should be listed under S rather than T.

## Chemical entries

The prefixed number or letter should be ignored, e.g. the '2' in 2-butoxyacetic acid, the 'n' in n-hexane, and both 'Ns' in N-methyl-N-nitrosurea, do not govern placement of the entry. These entries should be listed under: 'b', 'h' and 'm' respectively.

### Example

Achilles 26-7

Allison, M. 243-6, 249

alternate personalities: animal personalities 84, 126; blending of 79-80; complexity of 58-60, 64-5, 212-16, 244; cultural specificity of 37-8, 189; grounding behaviour 43, 63; number of 43, 58-9, 125-31; overlapping of 105-6; and post-hypnotic suggestion 47-8; see also primary personality

amnesia 28, 108-10, 114-15, 120-2; in alternative personalities 40-1; and artificial intelligence 164-8

Aune, B. 156, 254

automatic writing 25-8, 34-6, 76, 97-100, 104, 113, 121-2, 143, 227, 250

Bartis, P.B. 116-18

bath experiment see experiments

Beverley, J. 125-6, 131, 137

brain bisection 6, 18-19, 24, 46-8, 136-9